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AMERICAN ART NEWS

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JAMES B. TOWNSEND, President and Treasurer,
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REGINALD TOWNSEND, Secretary
15-17 East 40th Street

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CHANGE OF ADDRESS

When a change of address is requested,
both the new and old address should be
given. Two weeks' notice is required for
changing an address.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals.

SPECIAL ANNOUNCEMENT

Owing to the continued high cost of
printing production, paper and postage,
it has been found necessary to advance
advertising rates 25%, and unless these
costs decrease by Jan. 1, 1921, next, it
will be necessary to raise the subscrip-
tion rate to \$4 a year and the sale price
of individual numbers to 15 cents, as
the journal is now being sent to its sub-
scribers and sold at a loss.

All new subscriptions received be-
fore Jan. 1, next, will be entered at the
present rate of \$3, and those subscrip-
tions expiring before that date will be
renewed at \$3.50. This advance of
advertising and subscription rates is
made with the greatest reluctance and
nearly a year later than more sub-
stantial advances on the part of all
other American periodicals.

Robert Fischhof—In Memoriam

The Croix de Chevalier dela Legion d'
Honneur has recently been awarded, in
memoriam, to Lieut. Robert Eugene Fisch-
hof, son of M. and Mme. Eugene Fischhof
of Paris, and grandson of the venerable M.
Charles Sedelmeyer, with the following
touching tribute: "At the attack of Aug. 18,
1916, Lieut. Fischhof was wounded in the
thigh at the moment when at the head of
his division he had attained the object of the
ordered offensive, and was killed during
his transportation to the Relief Hospital.
He was cited for his bravery."

He was sous-lieutenant in the mixed regi-
ment of Zouaves and Tirailleurs, formerly
a cavalry officer, but transferred, by request,
to the infantry. An officer of great
moral valor his courage was proven by his
conduct during the offensives of July and
August, 1916 (Battle of the Somme).

AS TO THE OUTLOOK

The art world of America has been
playing a waiting game this Autumn,
and artists, collectors and dealers have
been marking time and enjoying more
leisure than usual, even in the early
season, aided by exceptionally warm
and beautiful weather, while the Presi-
dential campaign has pursued its
course, with its accustomed disturb-
ance of business, and even social life.

We have fortunately grown accus-
tomed with our unfortunate recurrent
quadrennial President election disturb-
ance of business, to a necessarily
quiescent period during the political
campaign, while the politicians rage
and the public is distracted, but this
Autumn the unsettled conditions of
life that prevail the world over have
added to the normal business depres-
sion, and these will, we fear, persist,
no matter how next week's elections go
—for some time to come. It would be
unwise, therefore, to even attempt to
predict the chances of the art season,
which after the elections, should open
in earnest.

There are hopeful signs of a good
season, many private sales are pending,
many good art works have been
brought over from Europe and others
are on the way, there have been no
failures in the art trade, and the deal-
ers' galleries have had many visitors,
even during the past few weeks of out-
door weather. There is undoubtedly a
goodly amount of money in the coun-
try, even with a general curtailing of
expenditures and the continued high
prices of food and housing, awaiting in-
vestment in good works of art. So the
outlook, if not brilliant, is hopeful.

WORCESTER'S WINSLOW HOMER

Through a regrettable error in the caption
relating to the fine example of Winslow
Homer "Breaking Wave on Shore Line,"
recently purchased by the Worcester Mu-
seum, under the reproduction of the picture
in the ART NEWS of Oct. 16 last, the name
of Doll and Richards, of Boston, who sold
the work to the Museum, was omitted, and
the credit due the old and well-known house
for the securing of such a superior example
of the modern American master's work was
not given.

DEALERS' NOTES

Mr. A. M. Reitlinger, Director of the ex-
hibition of modern French art, to open next
week at the Museum of French Art, 599
Fifth Ave., arrived from Paris Tuesday last
on La Savoie and is at the Biltmore.

Mr. Joseph Durand-Ruel will sail with
his family from Havre Nov. 14 next.

Mr. Felix Wildenstein, of E. Gimpel and
Wildenstein, is due on his return from Paris
next week.

Mr. Dudley Tooth, son of Mr. Arthur
Tooth, has arrived from London and is at
the Tooth Galleries, No. 709 Fifth Ave.

ARTISTS' NOTES

An oil portrait of the late Whitelaw Reid
by the Scottish painter, Sir George Reid,
presented by Mrs. Reid to his alma mater,
Miami University, was unveiled at the open-
ing of the university Sept. 16 last.

The Carnegie Institute, Pittsburgh, has
purchased Albert Groll's "Spring Time on
the Desert, Arizona" for its permanent col-
lection.

C. M. Nevinson, the English artist, accom-
panied by Mrs. Nevinson, arrived from Lon-
don on the Philadelphia last Tuesday. Mr.
and Mrs. Nevinson are at the National Arts
Club. The artist will hold an exhibition at
the Bourgeois Galleries, to open Nov. 13.

Campbell Phillips' recent portrait of Hon.
Carter Glass, Secretary of the Treasury, is
on view in the lower window of the Milch
Galleries. The work is done in his usual
able manner and is an excellent likeness. It
is intended for the Treasury Dept. at Wash.

OBITUARY

Gen. Rush C. Hawkins

The sad and sudden death, through his
having been struck by a motor car in Fifth
Ave. in front of his residence at No. 47 on
that thoroughfare Sunday night last, of Gen.
Rush C. Hawkins, the famous commander
of Hawkins' Zouaves in the Civil War, at
the advanced age of 90, removes not only a
remarkable personality, vigorous to the last,
but an art patron of knowledge and distinc-
tion. The obituaries of the brave man gone,
in the dailies, devoted little attention to the
art side of his long and active life, but few
American collectors of note were unaware
of the debt owed to Gen. Hawkins for his
consistent patronage of the arts and his per-
sistent combatting of fraud and evil in the
art world. As the American Commissioner
of Fine Arts at the Paris Exposition of 1889,
he acquired a wide and deserved reputation
for taste and discernment, and made a most
efficient official. Never has the United States
been as well represented in the department
of art at an International Exposition.

Gen. Hawkins devoted much of his time
to the care and upbuilding of the Annmary
Brown Museum in Providence, R. I., a memo-
rial to his wife who was Miss Ann Mary
Brown of that city. He had an exceedingly
good private collection of pictures, among
them several superior examples of the early
American masters.

The dead General was an unusually hand-
some man, even in his last years, tall and
well built, and always maintained his mili-
tary bearing. Possessed of the courage of
his convictions he was a good fighter and
never shirked a controversy. This quality
made him greatly respected by his friends,
among whom the Editor of the ART NEWS
was proud to be enrolled, even when they
differed with him in judgment.

Gen. Hawkins was born in Pomfret, Vt.,
Sept. 14, 1831. He was educated in common
schools and later admitted to the bar, but
did not practice. He was in the army in
1848 and again during the entire Civil War,
when he commanded the Ninth New York
Volunteers, better known as the Hawkins'
Zouaves, in the latter part of the war be-
coming brevet brigadier-general.

In 1860 he married Ann Mary, daughter
of Nicholas Brown of Providence, R. I. He
was in the N. Y. Legislature in 1872. He
was an officer of the Legion of Honor of
France.

Gen. Hawkins was a collector of books,
as well as pictures, especially those relating
to the early history of printing and wood en-
graving in which subjects he was deeply in-
terested. He wrote several books, "Titles
of First Books from the Earliest Presses,"
"Better Than Men," "Assassination of
North Carolinians for Serving in the Union
Army," (1897), "Corlears Hook in 1820"
(1905), as well as pamphlets and magazine
articles.

H. W. Bolton

Hale Williams Bolton, 41 years old, a well-
known artist of Dallas, Texas, died there
recently. He was born at Fredericksburg,
Iowa, Sept. 27, 1879. As early as his ninth
year he showed a decided talent for drawing
and painting. He was first a student of
Mme. Marcossone, and later a student at
the St. Louis School of Fine Arts. Completing
his course there, he was sent to
France and Holland, where he was a pupil
of several modern masters. He was known
as America's greatest landscape artist (ac-
cording to the Dallas newspapers), and won
several medals in art exhibits in different
cities of the South. He was the possessor
of the Tri-State Fair medal, won in Tennes-
see in 1913, won the Woman's Forum
medal in 1918, and was awarded a medal at
Galveston in 1915.

Alfred Swinton

Alfred Swinton died Oct. 3 last at his
home in Hackensack, N. J., aged 94. De-
scendant of a family that held the baronetcy
of Swinton, he came to America from Lon-
don at an early age, making his home in the
early seventies at Hohokus, N. J.

During his long career he was in profes-
sional contact with Harper Bros., and was
well known for his drawings and paintings
on Civil War subjects. He is survived by a
daughter, Marion Swinton, also an artist.

MUSEUM FOR MORRISTOWN

Morristown, N. J., will have a \$400,000
museum fund and receive free the "Vail
house" if the town is able to raise \$200,000
within two years. Trustees of the Theodore
N. Vail estate have made public a provision
of the will which calls for the establishing
of the museum fund, \$200,000 of which is to
be given by the Vail estate if the town raises
an equal amount.

Many of the art works acquired by Mr.
Vail, subject to Mrs. Vail's choice, will be-
come public property and be installed in the
museum.

KANSAS CITY MUSEUM

The city has just purchased a 40-acre tract
on the hilltop in front of the station and in
the heart of the town as an art centre. Ap-
proximately \$500,000 will be the first unit of
an Art Museum, and \$2,000,000 into a highly
artistic memorial, in honor of the soldiers
of the Great War.

CORRESPONDENCE

The Late W. H. de B. Nelson

Editor AMERICAN ART NEWS,
Dear Sir: The death of my friend William
H. de Beauvoir Nelson prompts me to add
a word to your beautiful tribute of Oct. 16.
All that you say of him is well said, and
with great reserve, rather than with lavish
praise. More, however, should be said, I
think, in reference to his ability as a water-
colorist and to his exquisite personal taste.

During his stay at the Summer School
of the Pa. Academy he executed some
beautiful watercolors which we all greatly
admired, but we admired even more the skill
with which he sought and found beautiful
points of view in that truly beautiful neigh-
borhood. Many of the nooks and corners
he discovered were quite unknown to us,
even though we felt entire familiarity with
the scenery. He seemed to have an innate
knack of picking them out, and his judg-
ment was infallible, and it may be interest-
ing for your readers to know that some of
the points of view which he selected will be
especially cared for and treasured because
he seemed to be the first to discover them.

During his stay at the Summer School
his genial and lovable nature endeared him
to the students of the Academy, so that he
became a universal favorite, and an inspira-
tion to each of them, and, indeed, when he
went forth upon his rambles he had as large
a following as the duly appointed members
of the faculty. We shall all miss him very
much.

Yours very truly,

John Frederick Lewis.

Philadelphia, Oct. 25, 1920.

Bavarian Abbot Exculpated

EDITOR AMERICAN ART NEWS,

Dear sir:
In the August issue of the AMERICAN ART
NEWS I found a story concerning "Monastic
Smugglers," charging a Bavarian abbot with
attempted smuggling of art objects and se-
curities worth many millions of marks
across the Swiss border. Although at the
time doubting this sensational story, I had
no sufficient proof to deny it. But now I
have heard the following true story from
eye-witnesses who were present at the time
in Munich, as guests of St. Boniface Abbey.

Father Gabriel, who has been wrongly
styled "Abbot," was only a guest at the
monastery and in no way connected with it.
He took charge of transporting the goods
of a sisterhood that was to settle in Frei-
burg, Switzerland. Among their effects were
a few paintings, one of them a copy of a
Raphael Madonna, mistaken by the custom
officials for an original by Raphael, and in
consequence the whole consignment was
held up for further inspection. Upon closer
investigation certificates and securities were
found sewn up in mattresses.

Because a whole car was placed at the
disposal of the sisters to carry their effects
to Switzerland, some shrewd dealers thought
this to be a good opportunity to smuggle
some of their securities across the border.
And this was done without the knowledge
of the sisters, much less of the Benedictines.
Father Gabriel's implication in this matter
has as yet not been verified. The abbot of
St. Boniface in Munich, Wunibald by name,
was at the time in Switzerland for his
health. When the press reports implicating
his monastery reached him, he at once
hastened to Munich and found that neither
his monastery nor the sisterhood were in
any way connected with this affair.

Very truly yours,

P. Raphael, O. S. B.

St. Anselm's College, Manchester N. H.,

Oct. 25, 1920.

The Painter of Nana

Editor American Art News.

Dear Sir: Anent M. E. Govett's interest-
ing letter (duplicates of old masters) in
your last issue, I recall the painting entitled
"Nana" exhibited in Chicago during the
World's Fair, 1893. The artist's name was
Suchodolski and if I remember correctly,
he was also an exhibitor in the Polish sec-
tion of Fine Arts at the World's Columbian
Exhibition.

G. Frank Muller.

N. Y., Oct. 25, 1920.

"WHAT'S IN A NAME?"

Mr. Newton Parker is visiting Mr. Parker
Newton, the well-known landscape painter,
at his home on Terrace View, Norfolk—
Winsted, Conn., Citizen.

Said Parker Newton to Newton Parker,
"We'd catch some trout if the day were
darker."

"I think it's a better day for shootin'!"
Said Newton Parker to Parker Newton.

—N. Y. Tribune.

Edward C. Volkert has returned to his
N. Y. studio where he will exhibit during
the winter. His pictures will be shown in
Cincinnati this winter with those of a group
of six American painters—Elliott Clark,
Hobart Nichols, Ivan Olinsky, Edward H.
Potthast and Henry B. Snell. He has also
been invited to show with a group of animal
painters including William H. Howe, Glenn
Newell and Carleton Wiggins. Mr. Volkert
has been painting in and about Avondale, O.